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MR. J. ALFRED NOVELLO'S *Muſical Circular for November*, 1853.

As the winter advances, and the longer darkneſs of the evenings gives more time for in-door amuſement before it is bed-time, MUSIC (which had been diſregarded during ſummer) reſumes her ſway. Holiday-making at the ſea-ſide, or by excurſion trains, has come to an end, and the ſcattered members of practiſing Vocal and Orcheſtral Societies re-organize their meetings with freſh appetite from the receſs.

The natural ſequence is to aſk what has Mr. ALFRED NOVELLO been providing for us? The ſhort anſwer would be to refer, for the details of Vocal and Orcheſtral Parts, to the No. 3 Catalogue, which can be had for the aſking, or it will be ſent poſt-free to any addreſs for two poſtage ſtamps. But (omitting publications only in progreſs, which can be ſpoken of hereafter,) a few later works may be inſtanced, which are quite ready for uſe. There is Mr. H. H. Pierſon's Oratorio "JERUSALEM," which was produced at Norwich laſt year, and has ſince been performed with ſucceſs in London, at Exeter Hall: and there are the two Oratorios by Mr. Jackſon, of Maſham,—"THE DELIVERANCE OF ISRAEL," and "ISAIAH," both very popular, and often repeated in the North, although the London folk have yet to hear them, becauſe London Directors heſitate to riſk new muſic compoſed by a native author. *The Deliverance of Iſrael* has paſſed the ordeal of large audiences in moſt of the Yorkſhire and Lancaſhire towns, and often with three and four repetitions in the ſame place. *Iſaiah* is to be done on a large ſcale at the new St. George's Hall, in Bradford, on the 7th November. The Vocal and Orcheſtral Parts of theſe are ready.

The Oratorios by the Chevalier Neukomm, "MOUNT SINAI" and "DAVID," have ſuffered neglect for years, perhaps principally from their former Publiſhers giving little attention to that kind of muſic; they are now publiſhed at the *London Sacred Muſic Warehouſe*, and one of the firſt ſteps has been to get the Parts into a practical form. *David* formerly commenced with a Hymn for four choirs, or ſixteen voices, which ſcared modeſt Societies from making further acquaintance with the work. The Hymn has paſſed through the hands of the Compoſer, who has condenſed all the features of the compoſition into eight parts for two choirs. The Vocal Parts of the whole Oratorio have been re-engraved, and, as it contains much popular muſic both ſolo and choral, there is every probability that it will now take its proper place in public favor; arrangements are in progreſs for its performance on one or more occaſions during the coming London ſeaſon. Handel's *Deborah* may be included amongſt the available novelties, as the Scores, 8vo. and folio, and all the Parts, are now completed. Vocal Parts to Haydn's THIRD OR IMPERIAL MASS IN D, with *Engliſh* words adapted from the Pſalms by R. G. Loraine, Eſq. have been juſt completed; it had previouſly been only printed in 8vo. ſcore. Theſe Maſſes or Services make a pleaſant variety, in a programme, from the Oratorio ſtyle. Beethoven's *in C*, Mozart's *Twelfth*, and Haydn's, juſt mentioned, are all in an available form, the Parts being complete for each.

For Societies with moderate means, a new facility is offered in the reprint, in a diſtinct 8vo. form, of every Chorus in HANDEL'S *Solomon, Iſrael in Egypt, Meſſiah, Samſon, Judas Maccabæus, Jephtha, Te Deum, Zadock the Prieſt, Joſhua, Deborah, Ode to St. Cecilia's Day, Alexander's Feaſt*, and *Acis and Galatea*; HAYDN'S *Creation* and *Third Maſs*; MENDELSSOHN'S *St. Paul, Hymn of Praiſe*, and *As the Hart pants*; BEETHOVEN'S *Maſs in C*; and MOZART'S *Twelfth Maſs* and *Motetts*. Each Chorus is priced 1½d., 3d., 4½d., or 6d.; and, for thoſe perſons who prefer to ſing from Scores, the ſeries of 8vo. Choruſes preſent cheap material for forming a library; the ſize is ſimilar to the *Glee-Hive* and *Muſical Times*; and as any Number of theſe can be had diſtinctly, each Society may make a collection, ſelected preciſely to their taſte and means. Mr. Coſta's Baptiſmal Anthem, "Suffer little children," ſhould be mentioned here as quite complete—Orcheſtral and Vocal Parts—as it is not yet in the Catalogue. Its reception at the Court, and at the Bradford Feſtival, ſeem to point it out as deſtined for frequent performance There is a Pſalm by Feſca, of which all the Parts were printed ſome time ſince; it was produced favorably in Dublin, but by ſome chance has been ſince overlooked. It appears worthy the conſideration of Societies ſeeking for novelties.

A very intereſting reſource for Societies where the vocal ſtrength is much greater than in the orcheſtral portion, will be found in the Choral Anthems and Services of the Engliſh Cathedral School, —the ſource whence Handel derived thoſe inſpirations which have done moſt to immortalize his name. Conſtant additions are being made to the already long liſt to be found in the No. 2 Catalogue. A judicious conductor will have little difficulty in ſelecting a programme, placing the authors chronologically, and thus adding hiſtorical intereſt, by ſhowing the progreſs of the art. The Hiſtory of Muſic, by Sir John Hawkins, will form an efficient help in carrying out the latter ſcheme; it is now complete in two volumes, ſcarlet cloth, 35s., or with an optional third volume of Portraits, 16s. extra.

This circular has been purpoſely confined to pointing out works ready for Choral Societies' immediate uſe, and therefore ſuch works as Ferdinand Hiller's 125th Pſalm, produced at Duſſeldorf laſt May, are not included, becauſe only the Pianoforte Score is ready—the Parts are ſtill to be engraved. Should the Circular now offered prove uſeful, it is intended each month to iſſue ſimilar indications of what has been done, or is doing. In the meantime, Muſical Societies in England or America are invited to ſupply their wants at the LONDON SACRED MUSIC WAREHOUSE, becauſe it can be truly ſaid that in no other eſtabliſhment has ſo much attention been directed to this peculiar claſs of publication; and orders will receive every care from The Public's obedient Servant,

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